



A black silhouette of a person in a suit, viewed from the back and slightly to the side. The person's right arm is extended, and their hand is pointing towards the right. The silhouette is set against a white background.

Dissertation

**LCC**BAAd.com

# LCCBAd Dissertation Formative assessment

This form is your Formative Assessment. This MUST include:

1. A completed form indicating your research question and whether you are opting for Option A or Option B.
2. A bullet-point dissertation plan (how your dissertation will be structured)
3. A 250 word written Methodology summary indicating what methodology you will use and why (Option A) OR how you will use practice-research (Option B).

You will receive verbal feedback in class following this Formative assessment.

\*Required

<https://goo.gl/forms/m8k5M53Ph5pp0XkH2>



Surname \*

**Thursday 23rd November BY 16.00**

Forename \*

Your answer

If you go for **OPTION A** (the purely written dissertation), a suggested format for your dissertation would be:

- Introduction (250 words)
- Literature Review (what people have already found out about your research question) (1500 words)
- Theoretical/conceptual model (what conceptual tools you are using to conduct your research and analyse your findings) (750 words)
- Methodology (outline of why you chose a particular way of conducting your research) (500 words)
- Research (description of what you did and why) (1000 words)
- Findings (what you found out) (1500 words)
- Analysis (using your conceptual tools to understand what you found) (1500 words)
- Conclusion (250 words)
- Bibliography (full Harvard references of academic and media sources).

If you go for **OPTION B** (the practice-research dissertation), a suggested format for your dissertation would be:

- Introduction (250 words)
- Literature Review (what people have already found out about your research question) (1500 words)
- Theoretical/conceptual model (what conceptual tools you are using to conduct your research and analyse your findings) (750 words)
- Research (description of your practice-research, referring to the Appendix) (500 words)
- Findings (what you found out) (1500 words)
- Conclusion (250 words)
- Bibliography (full Harvard references of academic and media sources)

Your dissertations are going to be amazing

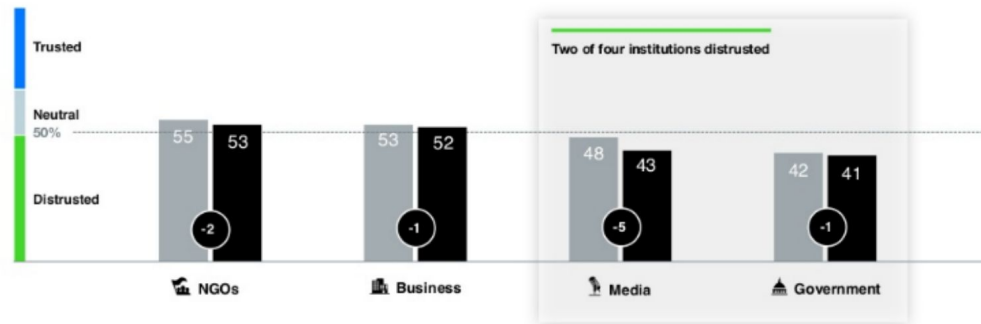
# Your lit review will be authoritative

AND CRUCIALLY - PEOPLE KNOW WHEN BRANDS ARE LYING, THEY ARE NO LONGER TRUSTED

## Trust in All Four Institutions Declines

Percent trust in the four institutions of government, business, media and NGOs, 2016 vs. 2017

■ 2016 ■ 2017



Source: 2017 Edelman Trust Barometer Q1 1-620. Below is a list of institutions. For each one, please indicate how much you trust that institution to do what is right using a nine-point scale, where one means that you 'do not trust them at all' and nine means that you 'trust them a great deal.' (Top 4 Box, Trust) General Population, 28-country global total.

FIRST MARKER - ALL CARDS SUPERIMPOSED

Code:389563

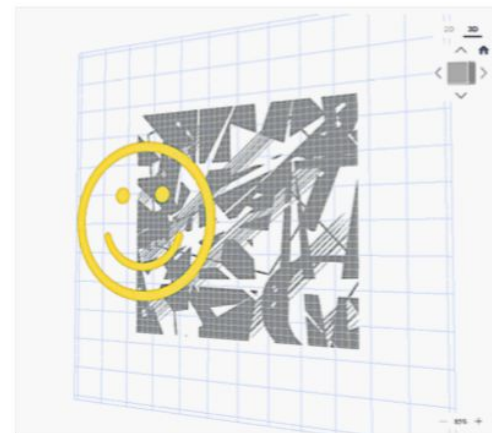


**Help : The Image Is Not Being Detected By Blippar :**

Please go to the app Home section (top left corner)  
Then select >> Settings and then >> Enter a code  
Finally type in the following code: **389563**  
Then select Home and 'Start Blipping'

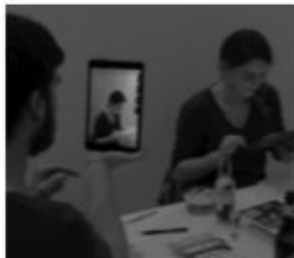
*In order to scan another marker, you should first exit the experience by tapping the cross on the top right corner of the screen.*

Your practice will be innovative



AR design digital interface overview, self-generated with Blippar AR building software

(Photos of the group focus, self generated)





Your analysis will be insightful

# What we'll cover

- Theory and the hand-in
- Theory as a tool
- Theory and common sense
- “Power” & “Discourse”
- “Scopic regime”
- “Objects”
- What does this have to do with my question?



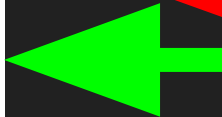
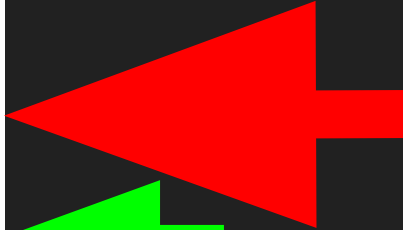
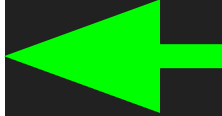
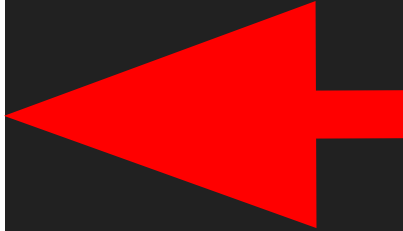


If you go for **OPTION A** (the purely written dissertation), a suggested format for your dissertation would be:

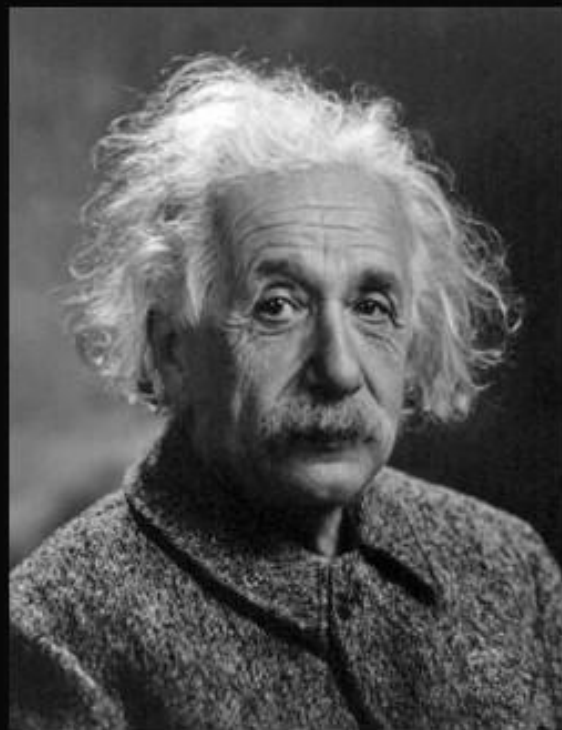
- Introduction (250 words)
- Literature Review (what people have already found out about your research question) (1500 words)
- Theoretical/conceptual model (what conceptual tools you are using to conduct your research and analyse your findings) (750 words)
- Methodology (outline of why you chose a particular way of conducting your research) (500 words)
- Research (description of what you did and why) (1000 words)
- Findings (what you found out) (1500 words)
- Analysis (using your conceptual tools to understand what you found) (1500 words)
- Conclusion (250 words)
- Bibliography (full Harvard references of academic and media sources).

If you go for **OPTION B** (the practice-research dissertation), a suggested format for your dissertation would be:

- Introduction (250 words)
- Literature Review (what people have already found out about your research question) (1500 words)
- Theoretical/conceptual model (what conceptual tools you are using to conduct your research and analyse your findings) (750 words)
- Research (description of your practice-research, referring to the Appendix) (500 words)
- Findings (what you found out) (1500 words)
- Conclusion (250 words)
- Bibliography (full Harvard references of academic and media sources)







Common sense is the collection of prejudices  
acquired by age eighteen.

(Albert Einstein)



**THE 50  
TOOLS  
EVERYONE  
SHOULD OWN**



**Your audience**



**MEDIACOM**  
**BEYOND ADVERTISING**



Power/Discourse

# MICHEL FOUCAULT



'Truth' is linked in a circular relation with systems of power which produce and sustain it, and to effects of power which it induces and which extend it. A 'regime' of truth.

*Power/Knowledge : Selected Interviews and Other Writings, 1972-1977 (NY: Pantheon, 1980 p.133)*









[Law and Critique](#)

September 1991, Volume 2, [Issue 2](#), pp 191-205 | [Cite as](#)

## Critical criminology: Trust me, I'm telling you stories

Authors

[Authors and affiliations](#)

Paul Caplan

Article



Citations

### Preview

**Law and Critique VolII no.2 [1991]**

**CRITICAL CRIMINOLOGY:  
TRUST ME, I'M TELLING YOU STORIES**

by

**PAUL CAPLAN\***

*Prologue: Are you sitting comfortably?*

At the parental knee we listen to stories: we learn our 'position' at story time. As children, we are caught up in stories, woven into narratives. Sitting in front of the class wireless or television, the disciplined listeners and viewers are swept up in stories, re-placed and re-positioned as disciplined characters living out roles within

...but what does this have to do with industry?

change

4 life

Eat well

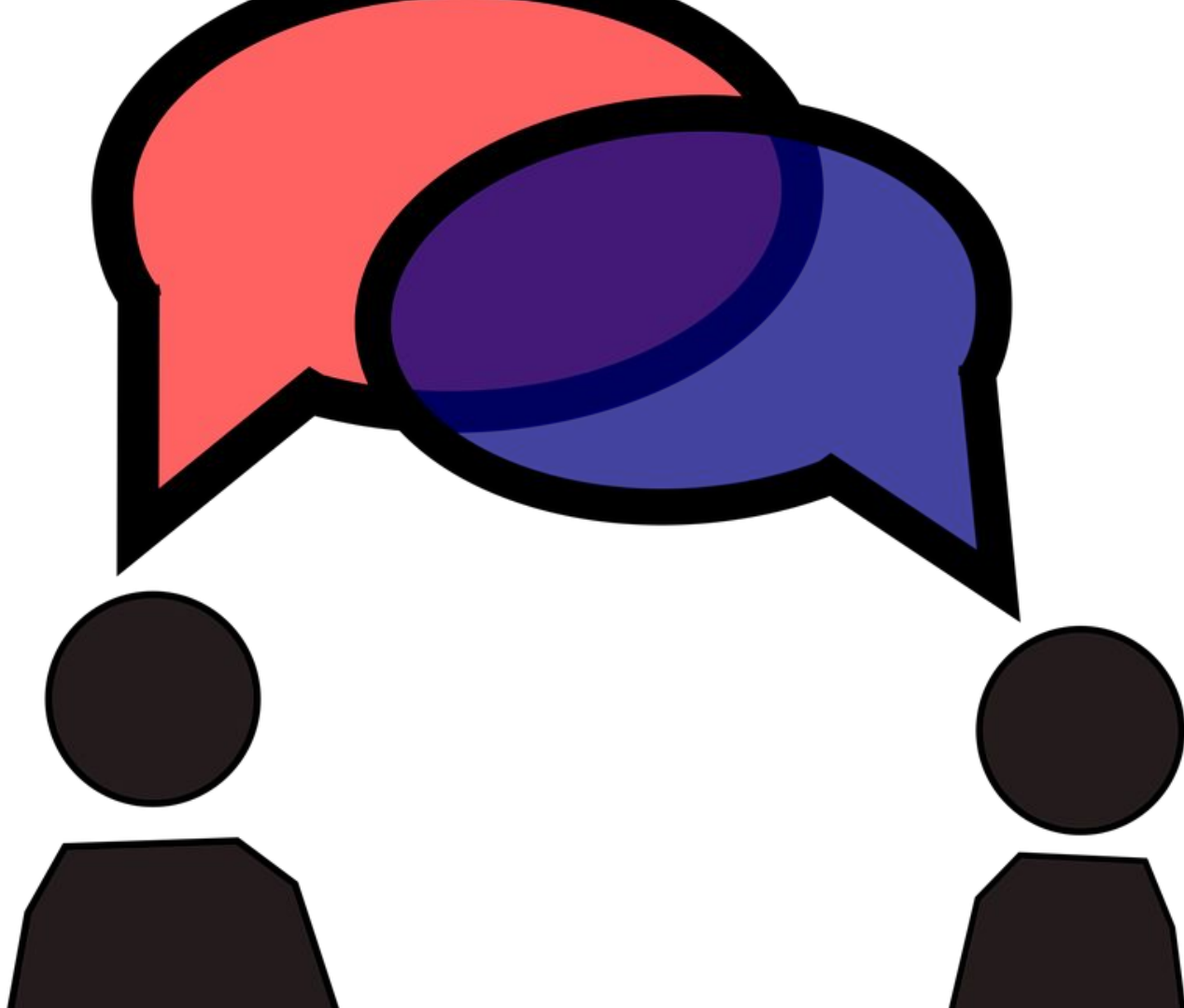
Move more

Live longer



## Conversation Audit

- Who is talking
- What is being said
- Where it's being said
- Why it's being said
- When it's being said





# Scopic Regime



### Cartesian perspectivalism

"Growing out of the late medieval fascination with the metaphysical implications of light ... linear perspective came to symbolize a harmony between the mathematical regularities in optics and God's will... This new concept of space was geometrically isotropic, rectilinear, abstract, and uniform." (Jay 5-6)



### Baroque

"Celebrating the dazzling, disorienting, ecstatic surplus of images in baroque visual experience ... with its illusion of homogeneous three-dimensional space seen with a God's-eye-view from afar." (Jay 16-17)



### Art of describing

"Rejecting the privileged, constitutive role of the monocular subject, it emphasizes instead the prior existence of a world of objects depicted on the flat canvas, a world indifferent to the beholder's position in front of it ... It casts its attentive eye on the fragmentary, detailed, and richly articulated surface of a world it is content to describe rather than explain." (Jay 12-13)







# LONDON 2012: DISTRIBUTED IMAG(IN)INGS AND EXPLOITING PROTOCOL

PAUL CAPLAN

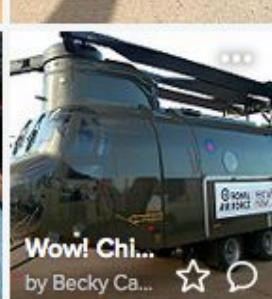
BIRKBECK, UNIVERSITY OF LONDON, UK

*Abstract: The Olympic Games in London in 2012 is being built online as well as off through official and unofficial photographs which serve to position '2012' within a discourse of legacy and participation. This paper looks at how network protocols can be addressed as what Bruno Latour would call 'actants', non-human actors that generate and discipline that visualisation within a particular network scopic regime (Jay, 1988). Following Galloway (2004), protocols such as JPEG/EXIF and XML can be seen as generating new scopic texts/practices around archive and openness which underpin 2012 ideologies of legacy and participation. The paper goes on to explore the potential of critical intervention in that regime using Benjamin's model of writing history developed in The Arcades Project (1999).*

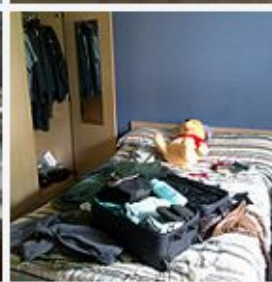


...but what does this have to do with industry?





Wow! Chi...  
by Becky Ca... ☆





objects

A black and white photograph of Bruno Latour, an older man with glasses, wearing a suit and tie, speaking into a microphone. He is gesturing with his hands. The background is dark and out of focus.

# Actor Network Theory

Bruno Latour



"O day and night, but this is wondrous strange"



# Flat ontology

"Democracy of objects"



## Types of objects

Material - immaterial

Real - fictional

Concrete - Abstract



## Scales of objects

Protocol

Software

Hardware

**Human**

Cultural

Structural





## JPEG: the quadruple object

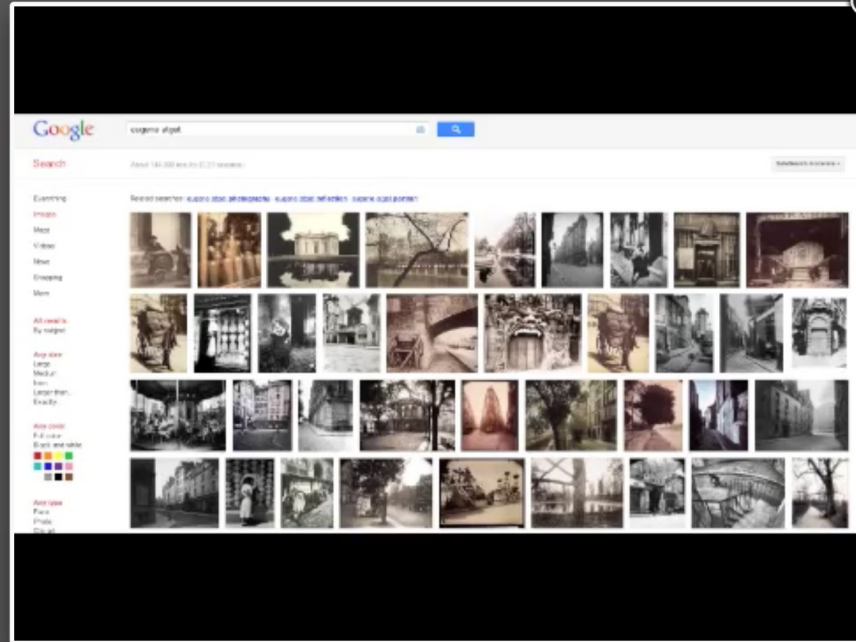
Paul Caplan

praxis@theinternationale.com

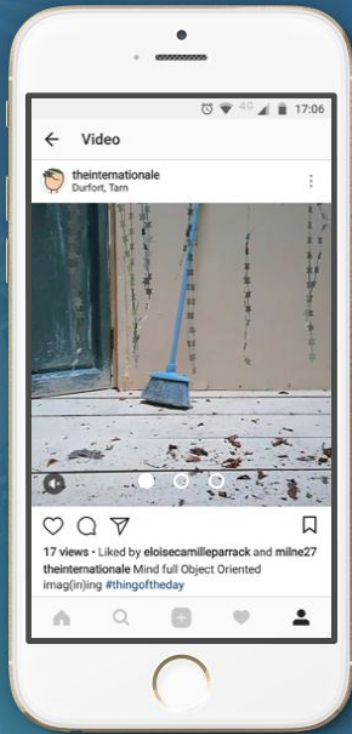
<http://www.theinternationale.com/quadJPEG.pdf>

I've published in peer-reviewed journals and open access journals and have a PhD on digital imag(in)ing, JPEG and Facebook's Haystack.

THE PHD (PDF) TECHNE ART + RESEARCH PAMPHLET  
OTHER PAPERS AT ACADEMIC.EDU



[http://www.youtube.com/embed/H5BhtVP\\_Zrc](http://www.youtube.com/embed/H5BhtVP_Zrc)



## Mindful Object Oriented Imag(in)ing/Object Oriented Photography

Object Oriented photography is part practice-research philosophical exploration, part creative commentary and part mindfulness practice. Imag(in)ed in mobile and through Instagram, it begins and ends with "objects", the weird material mesh of things.

OOPh draw on the work of philosophers developing an object-oriented ontology and the turn to the material. Following Graham Harman's account of a panoply of objects - real/unreal, human/unhuman, concrete/abstract as well as Tim Morton's ecological mesh where these objects at different scales refract and reflect in a complex Indra's Net mesh, OOPh approaches the world as flat. At an ontological level all objects are in play. All are worthy of attention. All are power full. As they connect and fail to connect, configure and reconfigure the mesh, those power relations change but from the 'tiniest' electrical charge across a camera sensor to the 'largest' political-economic system of surveillance, all the objects dance and demand our attention. Following Jane Bennett's exploration of 'vibrant matter', these objects are approached as material. Quantum fluctuations, undersea cables and server farms, lawyers and photographers are presences. Real. Present. But inexhaustible. We can never fully reach let alone imagine or image their nature, vibrancy or reality. All is just slightly 'weird'.

OOPh is an exploration of as well as commentary on that weirdness, that unreachable, unimaginable nature of things. Following the philosophy of the flat ontology where I am object in play not Subject outside, I am not the author of Creative decisive works but object with uncreative, indecisive moments. I, the charge, the camera sensor, the cable, the conflict mineral, litter and glove are weird sisters dancing in the mesh. The image, imag(in)ing practice, imager and imag(in)ing regime... just so many objects improvising an object. The thing is not the thing. The photographer, the camera, the software, cultures and capitalist system are objects alongside the imag(in)ing/photograph. Neither simply product nor practice, neither authored nor automatic, OOPh is an improvisation with and through objects.

OOPh is a mindfulness practice. Its flat ontology sets in motion a flat engagement with

...but what does this have to do with industry?





<https://www.youtube.com/watch?v=Ur-asUsQkR4>

▶ ▶ 🔊 0:00 / 5:06

📺 ⚙️ 🖥️ 🗣️ 🗑️

...what does this have to do with my question



	Power/Discourse	Scopic Regime	Objects
Personalisation		Ways of seeing	
Brand Purpose	Brand discourse		
AI	Distributed power	Voice regime	Human/Unhuman objects
Facebook Live		Live scopic regime	
Agency Models	Agency Power		Human/Unhuman objects
Agency Roles	Agency discourse		



Finding the right tool

Do you get it?

Can you use it?

# What we've covered

- Theory and the hand-in
- Theory as a tool
- Theory and common sense
- “Power”
- “Scopic regime”
- “Objects”



Any questions?

